



## FIFTY YEARS WITH VICTOR

THE REMINISCENCES OF ROBERT W. WYTHES

(See page 3)



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date. Thus, the Joseph C. Smith listing starts in 1916, the Van Eps Trio in 1914 and the Six Brown Brothers in 1911.

The books are clearly organized, using the standard discographical entry format developed by Rust over the years, and is professionally printed and bound. The \$35 price may give some collectors pause, but considering the vast amount of material and the high quality of the research, it is a bargain at the price. (Like other Arlington House publications, the set is available through the publisher's own book club at a substantial discount). *The American Dance Band Discography* is highly recommended to the collector with any interest in popular recordings of the period covered, for research, for browsing, and for just plain enjoyment of the records. It is a worthwhile long-term investment. It is available from Arlington House Publishers, 165 Huguenot Street, New Rochelle, N.Y. 10801. □

**DEAR APM:**

**Question:** I have a Victor VI which is quite a bit smaller than the regular model. The 1902 label on the bottom of the case gives the price as \$22.00. What is the story behind this machine?

D.G., Kent, Ohio

**Answer:** Although there were some minor variations in Victor cabinet sizes, there was *no* small Victor VI produced. The clue here is the "\$22.", which was the 1905 price for the Victor I. You are probably misreading the trademark plate, since the first "Vi" on it is part of the word "Victor." It is also possible that someone may have switched plates.

**Question:** I have a Berliner Gramophone with an all-metal body, a vertical crank, and a black and red conical horn supported on a wooden post. When was this made?

S.H., Kokomo, Ind.

**Answer:** Although it is not generally known, there were several different models of the Berliner Gramophone. The one you describe was patented by Eldridge Johnson (filed Feb. 3, 1898, granted June 5, 1900), and sold by the National Gramophone Co. of New York City, probably for \$10. retail. It was also sold in 1900 by Johnson himself, as Type A, under the Consolidated label, also for \$10. By 1901, the case was changed to an oxidized finish, and a horizontal wooden tonearm was added, together with a flared horn, instead of the conical one. The new price, although advertised as "lower", was then \$12. The model was probably discontinued in late 1901. Berliner had been very concerned about low-priced competition from the *Echo-phone* and the Columbia *Q* and *Eagle*, and the *Model A* was his answer to them. □



## **The Reminiscences of Robert W. Wythes**

On February 26, 1976, Ray Wile and Allen Koenigsberg visited Camden, N.J. and had the pleasure of meeting with Robert W. Wythes a 50-year veteran with the Victor and RCA organizations. Unbelievably, Mr. Wythes' service went back almost to the beginning of the Company and he is now an alert 85 years young. APM readers will recall the Edison reminiscences of William Hayes in the November, 1974 issue and can now enjoy another "inside" look at the beginnings of the talking machine industry. Our thanks to Mr. Wythes and the Camden County Historical Society for the following memories.

### **FIRST EMPLOYMENT**

On November 4, 1905, when not yet fifteen years of age, I was employed as office boy by Mr. Albert W. Atkinson, Superintendent of the Motor Manufacturing Department, having been recommended by a friend, Lee G. Taylor then a clerk in the office.

Mr. Edward E. Shumaker, stenographer for Mr. Atkinson, spoke a good word for me and I started at the weekly rate of three dollars for a fifty-four hour week; nine hours per day including Saturday. The next weekly hours change was forty-eight hours with only a half-day on Saturday. Later on a change to forty-four hours per week was effective with no work on Saturday.

At the end of a month I received a raise to four dollars per week which I was informed was the real starting rate, but Mr. Atkinson had entertained some doubts that I would be satisfactory primarily because I was not a big boy. From that time on, Mr. Atkinson was one of my real boosters and at least every six months he would give me a one or two dollar raise until I caught up with the other clerks.

### **OFFICE PERSONNEL**

The office personnel consisted of Edward E. Shumaker, stenographer; Lee G. Taylor, general clerk; Othniel Stackhouse who prepared piece-work time cards when new orders were released and I, the office boy junior clerk. Later, Harry J. Reidemann was hired as a clerk and a Mr. Evans, stenographer, to replace Mr. Shumaker who transferred to the Purchasing Department.

Mr. Harry C. C. Brunt was in charge of the Design and Drafting Room where detail drawings of parts, jigs and dies, etc., and the Organization Lists for each model of motor were prepared. The Organization Lists itemized the main assembly groups, the sub-assemblies and single parts comprising the particular motor. Main production was the single spring motors Victor I and II, the two spring motors Victor III and IV and the three spring motors Victor V and VI. Special orders were issued for stocks of individual parts and assemblies ordered by dealers for general repair work. Some Zonophone motors were manufactured and knock-down motors and parts for the Gramophone Company, Ltd., of Hayes, Middlesex, England.

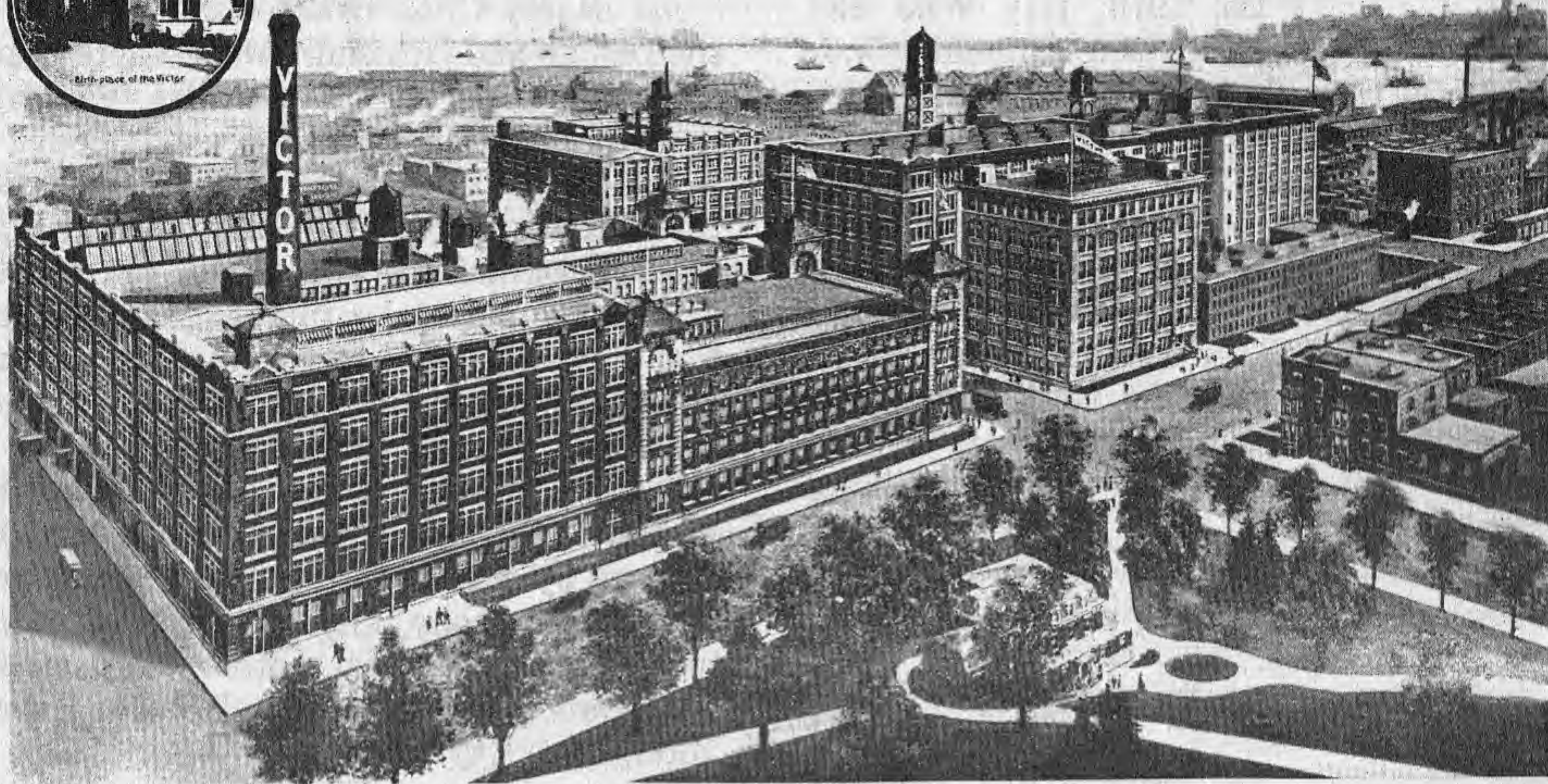
### **INTERNAL PAPERWORK**

The Organization Sheets were reproduced by blueprinting for the Purchasing Department to buy raw materials and parts and for preparation of papers for production order purposes. They showed detail for each part - Material, size, quantity needed for each assembly, weight to make 1000 pieces, and finish of the part. The Factory Office upon receipt of order from the Sales Department would prepare Route Cards, Material Requisitions and Piecework Time Cards according to the Organization Sheet specifications.

Each route card with upper section including a three part material requisition was hand written using a good quality pencil carbon and a metal backing sheet. Piecework time cards were written for lots of 1000 pieces. After all the paper work was completed for the order, the route cards were sent to the department to perform the first operation mostly to the Punch Press Dept., Automatic Screw Machine Dept., and Assembly Depts. Piecework time cards were sent to the proper departments so the foremen would know what parts and quantities he could expect to receive and plan his work accordingly.

The lower section of the Route Cards written from master control data showed the sequence of operations to be performed, the department to perform the work; with columns for quantity completed; quantity rejected and inspector's punch. When partial deliveries were made a three part Forwarding Ticket was written for the





Bird's-eye view of the Victor Factories

partial shipment and the Route Card accompanied the final delivery. Route Cards were issued for 1000 parts if of large physical size or for slow operations. Automatic screw machine orders for small parts might call for 10,000 or more.

Each department had its own set of master operation cards for every part handled and could proceed with the necessary operation when partial shipments arrived without the Route Card. When the first operation department was ready to start work the three part Material Requisition and the Route Card were dated and the Material Requisition was sent to the General Stockroom ordering out the raw material or part. When Stockroom made delivery they retained the triplicate copy; original and duplicate accompanied the goods; ordering department signed the original which was sent to the Factory Office for cost purposes.

Forwarding Tickets, three part forms were hand written when partial or full quantity shipments were ready to be forwarded to the next department. Triplicate retained by the shipper; original and duplicate after material was inspected accompanied the material; after signed by the receiving department the original went to the Factory Office.

Time cards for the week and daily time slips were hand written for each employee from up to date payroll lists. My first important duty was the writing of these

daily time slips prepared each morning and delivered in the afternoon to the respective departments. Completed time slips were collected early each morning and turned over to factory office clerks for recording. Thus progress of each part or assembly was promptly recorded. Time slips also served as a check on the piecework time cards when the piecework time cards and the weekly time cards were turned in. This daily routine enabled me to know the names of all employees and supervisors, many of whom I well recall but most are forgotten people.

### THE PAYROLL AND A STRIKE

Weekly pay was on a cash basis. Payroll slips were prepared by the payroll department and distributed to the employees through the foremen each Thursday afternoon which enabled any claims for mistakes to be promptly reviewed.

Each Friday afternoon payroll clerks from the Main Office with pay envelopes arranged by employee number, in a tray supported by strap around the back of the neck, came across Front Street to the factory building and the foremen or assistant would line up the employees, identify the signature on the payslip and the employee would be handed his pay envelope.

One unusual incident. There was a strike by the Grinders, Polishers and Buffers that



lasted about ten days and provided considerable excitement. The men were of a rugged type. When pay day came around the men were not allowed in the building but were paid off at the first floor stockroom entrance. Wm Haddon of the payroll department (son of Mr. C. K. Haddon) brought the pay envelopes over and I identified each man and took his signed pay slip before he was given his pay envelope. Roughly half an hour was required to complete the pay offs. When the last man departed my innards, not accustomed to intoxicating atmosphere turned inside out from having inhaled portions of so many alcoholic breaths.

### THE NEXT STEP UP

While office boy, time and cost clerk in the Factory Office for Mr. Atkinson and his successors Mr. Lambert; Mr. Burton, I pursued night school courses at the Camden Y.M.C.A. and Peirce Business School in Philadelphia and finally became stenographer for Mr. Burton.

One afternoon, shortly before quitting time, Mr. Charles K. Haddon, Vice-president stopped in the office and asked me to take a letter to Fred Knight, Mr. E.R. Johnson's secretary, as he Mr. Haddon was on his way home and wanted Fred to take care of the matter outlined in the letter. I handled the deal quite satisfactorily to them and found out the next day, when informed by Mr. Burton, the visit had been a test of my stenographic ability as well as promptness in doing the task. Mr. Haddon then interviewed me and effected my transfer as his stenographer thus I became part of the Executive Offices.

Another small thing in a way but I remember Mr. Burton's advice, "Robert you will now advance to bigger and better responsibilities and should wear a hat to the office." Up to that time a cap had been my head covering to the Factory.

From 1905-1916 the facilities at Camden expanded. A record plant was operated at Oakland, California, Recording Offices and Plants at Argentine Republic and Chile. Domestic recording to Church Bldg., Fifth Street below Cooper then to E. 24th St. New York City. In 1917 a one story warehouse was built at State Street and River Road and a lumber yard on the opposite side of River Avenue.

### SECRETARIAL EMPLOYMENT WITH MR. CHARLES K. HADDON

Mr. Charles K. Haddon, Vice-President of the Victor Talking Machine Company ranked second to President E.R. Johnson.

Along with stenographic duties for Mr. Haddon which were comparatively light I took care of letters for Mr. Belford G. Royal, Director of the three manufacturing departments; and also filed correspondence of Mr. Johnson, Mr. Haddon, Mr. Royal and the Law Department which reported directly to Mr. Haddon.

Preparing detailed papers for each shipment to the Gramophone Company Ltd., Hayes, Middlesex, England was a particular responsibility. It included multiple copies of detailed shipping lists, customs papers, etc., for shipments of spring motor assemblies, single parts, sound boxes as packed by the Motor Manufacturing Department. I also maintained a day book record of all incoming and outgoing correspondence between the VTM Co. and the Gram. Co. Ltd.

During employment with Mr. Haddon I attended the U. of P. Wharton Evening School and had considerable free time at the office. With his permission I did some of the evening school class work during office hours.

Mr. Ralph L. Freeman, Secretary of the VTM Co. had a suite of offices adjoining Mr. Royal's office. Walter Hunt was Assistant Secretary and the office force included stenographers Louise Raschke, Myfanwy Roberts, and Alma Link; Ethel Watson file clerk and Chester B. Myers who acted as secretary for most of the sub-committees. Miss Roberts became the second wife of Edward K. MacEwan who succeeded Mr. Freeman who left to head up the Lumberman's Insurance Company of Philadelphia. Miss Raschke became the wife of Mr. Frank MacGalliard the manager of trade letters and literature. Miss Watson became the second wife of Mr. Paul G. McCollum, Assistant Comptroller, after his death she was re-employed by Ernest Dowsley in the factory payroll department.

One day while talking with Mr. Haddon I commented on the amount of free time on my hands and dropped a hint that my spare time might be utilized by the Secretary's office. Shortly thereafter Mr. Walter J. Staats, Treasurer and Comptroller, interviewed me regarding the U. of P. Evening School courses I was taking and had me transferred to the General Accounting Department to understudy Mr. Howard C. Darnell manager of the Cabinet Factory



Cost unit as he was moving to the Purchasing Department under Mr. E.E. Shumaker to become buyer of lumber, finishing materials, etc.

Thus my entry into the Accounting and Auditing activities.

## **COST ACCOUNTING AND CABINETS**

Cabinet Department Cost activities included hand posted ledgers for Lumber, Veneers, Hardware and Finishing Materials which were kept by Mr. Gerhart, Mr. C.A. Winkler and Mr. Lloyd. Female clerks Parks, Shannon, White and others did the comptometer and punch card details, sorting of papers, filing, etc. Ledger clerks posted purchase orders, established rates for withdrawal requisitions when posted.

All factory payrolls were handled by the General Payroll section under George W. Jagers, assistant treasurer, and supervised at different times by George H. Hall, who later became Manager of the Oakland Pressing Plant, Frank Doughten and Ernest Dowsley.

I calculated the individual cabinet manufacturing costs from postings of punch card tabulations for labor and material. At this point of my career I enlisted in a newly formed Company "B" Engineers of the New Jersey National Guards which very shortly thereafter was mustered into regular service. However Amos Shirley of the payroll section and I were sent by Company "B" to the first Officers Training Camp at Arlington, Virginia on May 31, 1917.

I was discharged from military service Friday June 13, 1919 and called at the VTM Co. office Monday June sixteenth where I was requested to report immediately for work as the Cabinet Factory had four lumber yards filled with approximately thirty-five million feet of chestnut, oak, walnut and mahogany lumber for which a physical inventory was wanted to check and verify the book records. So for five weeks with the assistance of Amos Shirley and another man the inventory was taken and considered close enough to the book records. Then I was given a leave of absence to be married on July 26, 1919.

On my return to the office it was decided to assign me to the office of Mr. Frank B. Middleton, Assistant Treasurer. Special duties included keeping costs of Recording Artists; record manufacturing costs; tabulation and distribution of insurance premiums and city taxes to the respective

buildings and departments; the auditing and preparation of special charges to capital accounts and the analysis of other specific reports and statements as requested by Mr. Staats, Mr. Middleton or Grimley. Each month I also prepared a Cash Forecast for the coming five months based on orders from dealers, factory schedules and purchasing commitments.

Efforts had been under way for about a year to start piecework in the Cabinet Factory assembling and sanding sections. Finally a positive word from Mr. E.R. Johnson called for action. Mr. Eugene T. Kieffer, superintendent of the cabinet factory, was to have a representative of the Cost Department work with his staff to put the plan in operation. He considered each man proposed by the general accounting office and finally said, so I was told, there was only one man in the entire office that met with his approval and that was Bob Wythes who formerly ran the cabinet cost section before the War. So I again temporarily was off to new fields.

## **PIECEWORK DEVELOPMENT**

Preparation for better handling of raw materials and moving the product from one operation to another which enables the operators to keep steadily at work really is the big requirement of successful piecework. Bud Carl, time study man for the Cabinet Factory, and I separately studied each operation and movement of the parts. My checking of his studies was supposed to instill confidence in the minds of the operators who were suspicious of change. In any event piecework operations were first put into effect on an order for black cloth covered cabinets with lids that were being made for Atwater Kent Company of Philadelphia. The costs applying piecework rates to the last half of the order proved very satisfactory and the VTM Co., made a profit on the order. This spurred Mr. Kieffer on to rapid adoption of piecework particularly for hand sanding of cabinets, assembly of cabinets and cabinet parts.

Each cabinet was stamped with a serial number and a production card accompanied it. Perforated sections at bottom indicated work to be done which the operator detached when the cabinet moved on, this gave the employee definite evidence he had performed the operation, I designed an 8½ x 11 check sheet of three parts recorded by time clerks when the production card with



the cabinet was moved. It was prepared for each model on the floor; provided column for operator number, cabinet number and columns for each quarter hour of the day so the sheet recorded when each cabinet was started and finished by an operator. The original went daily to the payroll section, the duplicate to cabinet factory office for production control information and triplicate was retained by the foreman. Piecework expanded to many cabinet operations but finally under later changes of management under Radio Corporation of America the manufacture of cabinets at Camden was discontinued.

As a result of this time study experience about a year later I was called by the Printing Department. The manufacture of record albums had been undertaken to reduce the cost from outside manufacturers. Again the preparation in improved methods of moving the materials proved to be quite helpful in establishing piecework rates.

Mr. Elmer C. Grimley, A Navy Officer during the War was assigned to check the VTM Co. charges for U.S. Government products. He stayed with the VTM. Co. as an assistant comptroller and transferred me to a newly created Office Manager position, with the approval of Mr. Shumaker and Mr. Staats. Scope of the Office Service Division responsibilities included mail room for all incoming and outgoing first-class mail; hourly messenger service by girls within the two office buildings and to outlying factory buildings by boys; central stenographic, transcribing, typing and filing for offices needing only part time assistance; mimeograph and hectograph duplicating;

clerical forms design and group ordering; clerical hiring; allocation of office space; main office receptionists; telephone exchange and standardization of office machines and furniture and establishing of clerical routines.

## RCA TAKES OVER

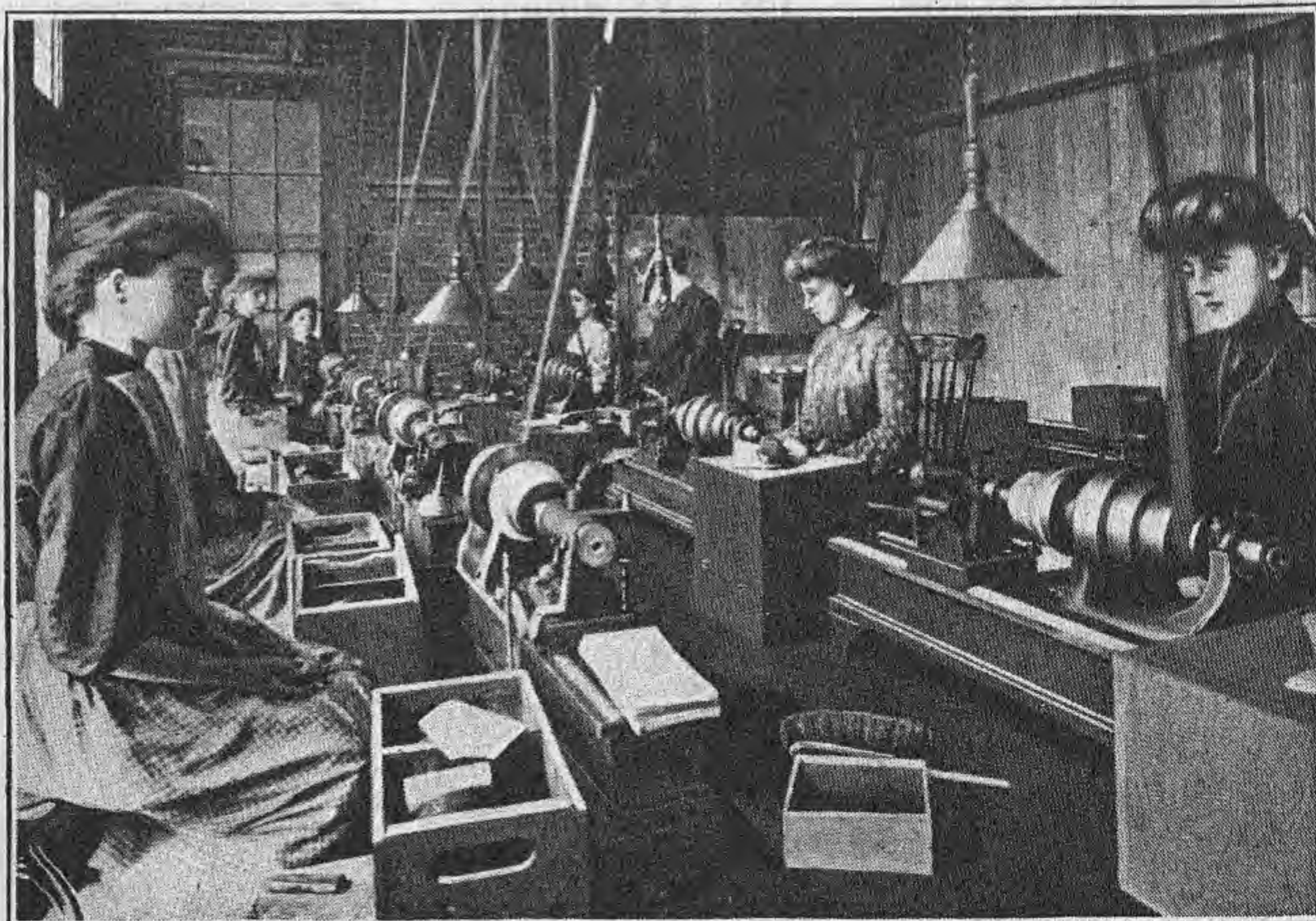
Mr. Grimley named Paul G. McCullum, Assistant Comptroller in charge of factory costs and Jay D. Cook, Assistant Comptroller in charge of general office and sales accounting. After Radio Corporation of America took over Mr. Grimley went up to the Berliner Gramophone Company, Montreal, Canada as Manager. He met an untimely death in a sail boat tragedy in which he was knocked overboard and drowned. Mr. Cook for a brief time was manager of Export Sales. Mr. McCollum died a short time after his promotion.

Under Mr. Shumaker's administration as Vice-President of the RCA Victor Division the Office Service Division planned and handled the moving of over a hundred managers and clerks of the RCA sales and accounting sections from the Woolworth Building, New York City to the two office buildings at Camden. Two years later when Mr. McDonough succeeded Mr. Shumaker we handled a similar move of the RCA Photophone personnel and equipment from #411 Fifth Avenue, New York City to Camden.

RCA continued the Office Service Division activities through the administrations of Mr. W.R.G. Baker, Mr. E.T. Cunningham, Mr. G.G. Throckmorton, Mr.

*Record  
Manufacturing  
Department*

*Finishing Room*





Robert Shannon and into Mr. Frank B. Folsom's administration. Mr. Folsom employed the Chicago firm of Booz, Allen and Hamilton to conduct a full study of the RCA Victor Division which resulted in the elimination of one central concept and created three separate Divisions - Engineering Products - Instruments - Records - each with its own production, sales, purchasing and accounting functions.

This reduced the scope of the Office Service Division to forms control, standardization of general office methods and

procedures under the General Accounting Department manager who co-ordinated final accounting of the three new divisions and continued general accounting for the RCA main offices in New York.

My activities with the Radio Corporation of America changed to manager of Forms Control and Clerical Methods and Procedures. General accounting finally moved to New York and my fifty years service ended January 1, 1956 as a senior analyst in the Standard Procedures Group. □

## BOOK REVIEW

*The American Dance Band Discography: 1917-1942* by Brian Rust, 2066 pages  
And a Short Biography of "The Sage of Hatch End"

Tim Brooks

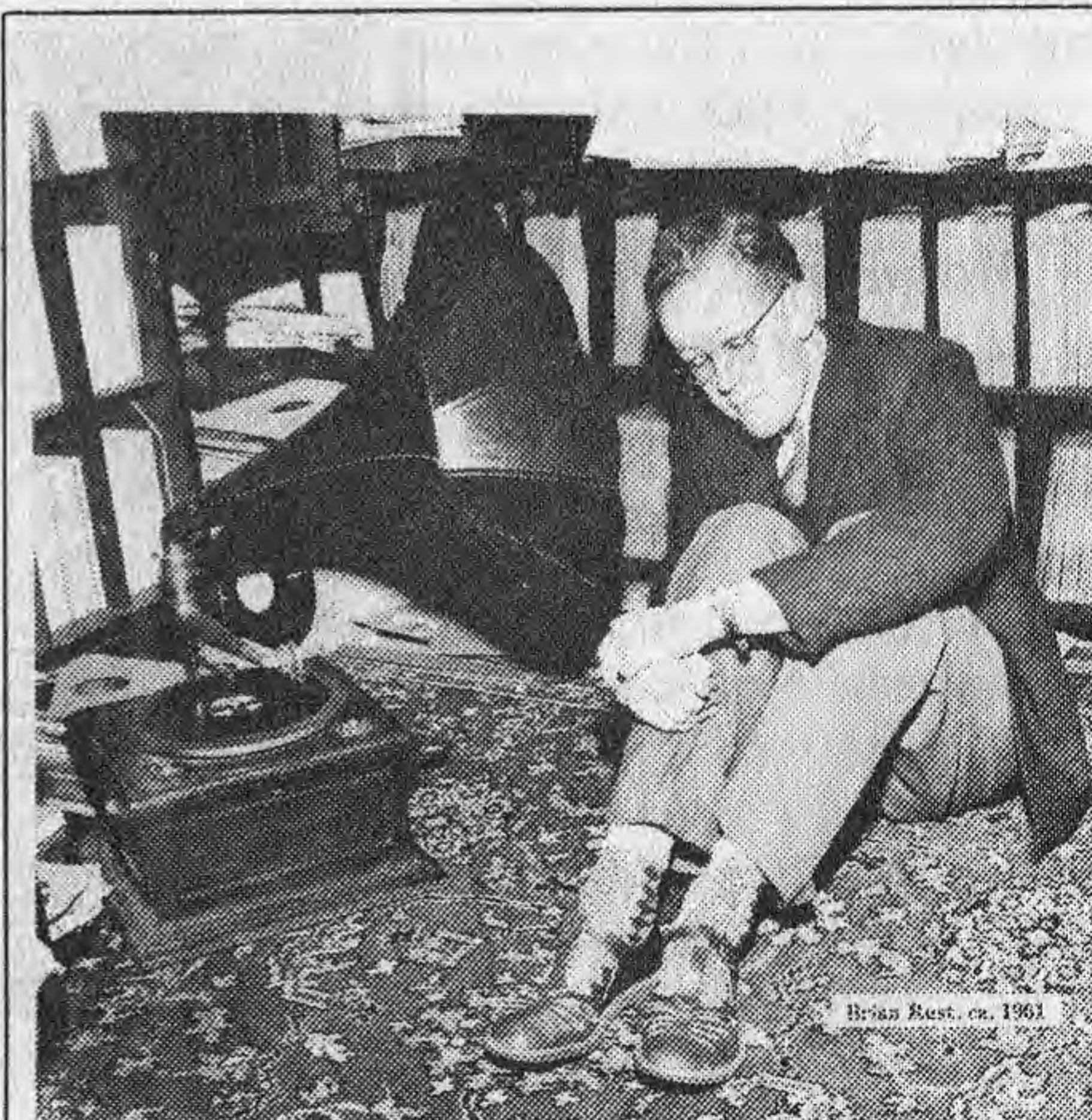
Word is already beginning to get around, among record collectors, about Brian Rust's valuable new reference book, *The American Dance Band Discography*. It has perhaps the widest potential audience of anything Mr. Rust has produced so far. Although his information-packed discographies have become the standard references for both jazz and popular collectors, and his name is becoming known to an ever larger public through his association with Arlington House publishers, little has ever been written about the man himself. It might be interesting, before reviewing this latest work, to sketch in a little background on the prolific gentleman from Hatch End, England--sometimes known (in good humor) as "the Sage of Hatch End".

Brian A.L. Rust is one of the most interesting figures in the world of record research. A onetime BBC record librarian, and longtime collector, he has brought the science of discography--"the systematic study and cataloguing of phonograph records" (yes, it's in the dictionary)--to an advanced state. More significant, perhaps is that he is building for discography a new and greatly enlarged public among thousands of collectors and others who never before realized that organized information about the old records they enjoyed existed in convenient, printed form.

Born in London in 1922, Rust began collecting at an early age. By the late 1940's he was researching and writing on jazz-oriented subjects. Two early articles on Fletcher Henderson and Jelly Roll Morton appeared in *Jazz Journal* in 1949, and his first book, a "bio-discography" of King Oliver, written with the late Walter C. Allen, was published in 1955. Another

joint effort, *Recorded Jazz: A Critical Guide* (1958) with Rex Harris, was picked up by a major publisher and appeared in the U.S. in a paperback edition.

Rust's interests were not limited to jazz. While working for the BBC he compiled a directory to early British theatre recordings titled *London Musical Shows on Records: 1894-1954* (1958). This was mimeographed in a limited edition of 200 copies, distributed to a few *aficionados*, and has disappeared almost completely--even though it is, to my knowledge, the only work ever published on the subject. Also during this period Rust had a brief career as a performing musician, as leader and drummer of something called "The Original Barnstormers Spasm Band". Britain was enjoying a revival of old-style "traditional" jazz at the time, and the aggregation was invited to make a few commercial recordings for English Parlophone and Decca



Brian Rust, ca. 1961



in 1958-1959. Perhaps these will be listed in one of Brian's discographies some day--they are certainly rare!

Rust's principal interest remained early jazz, however, and his goal was a single, definitive directory and information source on all jazz records of the pre-World War II period.

He was not the first to attempt this. Directories of various kinds had been published as far back as 1936, when Charles Delaunay coined the word "discography" for his first *Hot Discography*. Others followed, notably Orin Blackstone's *Index to Jazz* (1945) and Carey-McCarthy-Venables *Jazz Directory* (1948), but all suffered from problems of both coverage and content. For one thing they attempted to list all jazz recordings released up to the year of publication, which inevitably made them out of date as soon as they appeared. It also forced the authors to spend an inordinate amount of time keeping up with and documenting the flood of contemporary recordings which came out as they worked. The results were unwieldy, to say the least. *Jazz Directory*, which was supposed to appear in a series of alphabetical volumes, took nine years to cover artists up to the letter "L", and then gave up the ghost. Not only were "M" through "Z" never covered, but cut-off dates for the letters which were published varied from 1948 (for A-B) to 1957 (for K-L).

From the start Rust adopted a simple principle which has become basic to subsequent discographers, both jazz and general. He picked a given span of years, with a fixed cut-off date, and concentrated on the best possible scholarship within that span. Freed from the necessity of keeping up with the constantly changing current scene, he and his circle of helpers developed new and ingenious sources of information on their chosen era,--these included interviews with musicians, study of their personal files and log books (one famous band contractor of the 1920's kept a detailed payment record which revealed which musicians took part in many recording sessions) and the recording ledgers, files and catalogs of the record companies themselves.

The first edition of his major opus, *Jazz Records: 1897-1931*, came out in 1961, in looseleaf format. Two years later, much expanded and refined, it appeared in hard cover (published by Rust himself). A

companion volume followed for 1932-1942. These two volumes quickly became standard in the field, and just as quickly went out of print, for such are the costs of publication that an author forced to publish his own work cannot afford to gamble on more than what he knows will sell reasonably quickly. I can remember buying my first copy of *Jazz Records*-- which I had heard about through word of mouth--second hand at twice the original list price, and considering it a bargain. They just weren't available anymore.

The late 1960's and early 1970's were difficult years for Rust. Injured in two serious accidents, and with failing eyesight, he labored on revisions and expansion of his *Jazz Records* as well as other projects. In 1969 his labors began to bear fruit, with both a new, larger edition of *Jazz Records* (1,968 pages) and *The Victor Master Book, Volume Two*.

The *Master Book* introduced Rust to a new and larger world of record collectors, beyond the jazz enthusiasts. It was essentially a fully indexed listing of every Victor recording session held in the U.S. between the years 1925 and 1936 (except for classical and foreign-language recordings), complete with dates, matrix numbers, indication of what was issued and not issued, personnel and catalog numbers of the issued recordings. It was a boon to popular, country and blues and gospel enthusiasts, as well as the jazz collector.

There was never a "first" volume, however. As Rust became immersed in other projects, the Victor master listing project reverted to Messrs. Ted Fagan and Bill Moran in the U.S., who had been working on it for years, and who will eventually publish the definitive directory to every recording session ever held by Victor and its predecessors, popular and classical, from 1900-on.

The last seven years have seen a small flood of Rust books, based on his accumulated research of 30 years. Following the revised (and current) *Jazz Records* and *Victor Master Book* in 1969, came *The Dance Bands*, a narrative book published in England in 1972 (and by Arlington House in the U.S., 1974); *British Dance Bands: 1912-1939* written with Edward Walker (Storyville, 1973); *The Complete Entertainment Discography: 1890-1942*, a discography of record personalities co-authored with Allen Debus (Arlington House, 1973);



and now the 2066 page *American Dance Band Discography*. Among his future projects is a complete listing of Columbia recording sessions, as a companion to the *Victor Master Book*.

(The reader interested in the history of discographies is recommended to the excellent article on that subject by Paul B. Sheatsley in *Record Research* magazine, No. 58 (February 1964), which served as a background for part of the above discussion of Rust's career).

### **The American Dance Band Discography**

The two volume *Dance Band Discography* is a fascinating and useful set for any record collector, whether he is interested in the bands themselves, their vocalists or in the songs. The two volumes are arranged alphabetically by artist, from Irving Aaronson to Bob Zurke (2,373 bands in all). Under each heading all known recordings by the band are listed, along with such information as personnel, recording dates, matrix numbers (with issued take), catalog numbers, the label(s) on which each recording appeared, and sometimes a descriptive paragraph on the band. Cylinders are listed where issued (mostly Blue Amberols). Some of the most interesting information comes from the unmasking of pseudonyms and uncredited vocalists so prevalent during this period, especially the 1920's. Here you will find out who Carl Fenton really was, for example, and who did the vocal on Paul Whiteman's 1928 recording of "Mississippi Mud" (there were seven vocalists!). Although titles are listed in order of recording date, the reader can easily locate almost any record for which he has either the catalog or matrix number, since these numbering systems generally ran chronologically. There is also a convenient index of vocalists and sidemen within the bands, compiled by Brian's wife Mary and son Victor Rust.

The *Discography* covers nearly all commercial dance bands which recorded from World War I to and including the swing era. The only intentional omissions are Glenn Miller and Benny Goodman (both covered in currently available volumes of their own), and most of the jazz bands, previously covered in *Jazz Records*. While it might at first appear desirable to have everything in one place, it is probably more practical to divide the information up in this

fashion, into a few, manageable, non-overlapping volumes. Many popular collectors may not need the jazz set, and vice versa. (If you do want to know everything about everybody, just consider *Dance Band Discography-Jazz Records* and the Miller and Goodman books to be one big six-volume set!)

The level of scholarship in the *Dance Band Discography* is exemplary, in keeping with Rust's other works. Of course there are errors and omissions, but considering the scope of the work and the fact that it is the first such ever compiled, these are relatively minor. Such records as Rust misses are generally on minor labels. For example, I still can't find out anything about "I Want to Be Sure It's Love" by the Joy Dispensers (sic), with vocal, on Madison 50010 (late 1920's) or Johnny Messner's driving instrumental "Johnny's Messin' Around" on Varsity 8083 (late 1930's). Some others are pretty hard to find. For example Hit-of-the-Week record #E-3-4, "Between the Devil and the Deep Blue Sea", is labelled as by Ralph Kirbery and his orchestra, but you'll find it under Bert Hirsh, the real leader. How would one know that, without a cross-reference?

Also, it might be helpful to have a cross reference to bands listed in *Jazz Records*, since many were on the borderline between popular and jazz and would certainly be of interest to the popular collector. This would not add much bulk to the book, and would help the collector trying to trace obscure groups such as the University Six, Georgia Syncopators, etc.

But I don't want to quibble, for there are 1001 fascinating facts in these volumes for every one that you can't find. Did you know that Frankie Carle played piano in Edwin J. McEnelly's bouncy orchestra which recorded for Victor in the 1920's; that Billy Murray once had a band named after him; that the famous recording of "Whispering" by Paul Whiteman's orchestra, with its slide whistle effects, took nine "takes" and two weeks to get right; or that Dr. Eugene Ormandy once had a dance band which recorded for Okeh, and which included such sidemen as trumpeter Manny Klein and Tommy and Jimmy Dorsey? There is also something here for the collector of pre-World War I recordings. The 1917 cut-off is interpreted liberally, especially for bands which spanned both sides of that

(Cont'd on page 2)





**Then and Now: APM writer Robert Feinstein visits the former 1916 Establishment of B. Guy Warner at 1223 Bedford Avenue in Brooklyn, N.Y. Those were the days!**



## NOTICE

We will be mailing the soft-bound copies of *From Tinfoil to Stereo* out this week to those who ordered them. The hard-cover copies should be mailed in mid-April. We also hope to review this new printing in the next issue of **APM**. Enjoyable reading!

## PHONOGRAPHS FOR SALE

Have Columbia Grand (5") Graphophone for sale, fine condition, and complete except for cover, Type AG. Only \$750. Also looking for Bettini equipment, reproducers, records, literature, etc. H. Bart Cox, 1212 Swan Harbour Circle, Oxon Hill, Md. 20022.

Edison Home Phonograph, with Model "O" 2/4 minute reproducer. Very clean, plays nicely, only \$275. complete. Tim Brooks, 1940 80th St., Jackson Heights, N.Y. 11370.

Columbia outside-horn disc phonograph. A beauty, \$350. 6" cylinder music box. Needs comb repair, \$200. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or (312) 262-5965. (3-76)

1902 Standard Model X disc phonograph in excellent all-original condition (See Schlick, *Portfolio*, p. 32). Original red petalled horn with gold trim, carefully repainted. Includes 30 1/2"-center-hole records, excellent condition, including rare *Standard Preacher and the Bear*. \$350. Brian Schulman, Box 341-A, RD #3, Mars, Pa. 16046. Or (412) 776-1148.

Radiola 20 Battery operated Radio with remote speaker. Small universal AC-DC motor made by American Graphophone Co. Make offer. Frank Culp, 104 Irwin St., Gunnison, Colo. 81230.

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Looking for Edison Opera, Concert, Idelia, or any other interesting type of phonograph or gramophone. Good prices. Please write to Ron Robinson, 334 Burlington Crescent, London, Ontario, Canada N5Z 3G7. (3-76)

Will purchase cylinder record collection, individual phonographs, or entire collection. Particularly interested in Opera, Idelia, Coin-slot, and other rare machines. Will pay well. Send particulars. Roger Faut, RD #3, Denver, Pa. 17517, or (215) 267-2064. (6-76)

Opera case. Alva. Idelia. Johnson Type "A". Hand-crank Berliner. Marvin L. Goldstein, 1381 Cavell, Highland Park, Ill. 60035. Or (312) 831-3762. (5-76)

Want to buy Edison Phonograph Doll. Please describe and price. Jeffrey S. Clayton, 275 Old Freehold Road, Toms River, N.J. 08753.

Wanted Columbia Type AU open works disc phono, and Columbia Type AK or similar small front-mount type. Want in any condition, with or without horn or reproducer. Will buy or trade. Harold Braker, 528 Borebank St., Winnipeg, Manitoba, Canada R3N 1E9. (5-76)

For research purposes, need Columbia Graphophone Grand (Type GG), and round metal Berliner Gramophone. Will buy or have very interesting trades available. Allen Koenigsberg, 3400 Snyder, Brooklyn, NY 11203.

Looking for Edison Opera, Concert,, Idelia, or any other interesting type of phonograph or gramophone. Good prices. Please write to Ron Robinson, 334 Burlington Crescent, London, Ontario, Canada N5Z 3G7. (3-76)

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## PHONOGRAPHS WANTED

Buying, selling, collecting old phonographs. Come and see me. Dan Jones, Sedalia, Mo. 65301. Or 816-826-3692 (4-76)

Edison Doll; Berliner; Zonophone; 5"; Water Power; coin-operated; Class M; Treadle; 5" GG top; Triton and Class M motors, etc. Phonographs and parts. All advertising items (signs, needle boxes, pictures, catalogs, etc.). Jerry Madsen, 8115 Emerson Avenue S., Minneapolis, Minn. 55420. (6-76)

Pre-1896 Edisons, Graphophones, other infrequently found ones, any condition. Leon Brassard, 2272 Aladin, Laval, Quebec, Canada (7-76)

Toy phonograph wanted, wind-up or electric, any model. Also want Rolmonica, Play-a-Sax, any rolls too. Will trade mint Victor School horn & elbow for lid & hardware for Victor Schoolhouse (XXV). Jack Hanson, 15107 Little Spokane Dr., Spokane, Wash. 99208. (3-76)

Water Motor Edison; pre Type N Graphophone; Treadle or coin-op machine; Victor VI mechanism. Brassard, 2272 Aladin, Auteuil, Quebec Canada H7K 1M2. (3-76)

Out-side horn Victors, rear-mount or front-mount. Describe and price. Bill Sorice, 16 Hilltop Dr., Manhasset, N.Y. 11030. (7-76)

Victor Orthophonic Phonograph with spring-motor. Large, upright cabinet model preferred. Also cylinder and disc phonographs and records. R. P. Marzec, 40 Madison Ave., Red Bank, N.J. 07701.

Edison Peerless, Premium, Water Motor, Treadle, Spectacle, any Graphophone prior to Type N. Leon Brassard, 2272 Aladin, Auteuil, Quebec Canada H7K 1M2 (5-76)



### HELP: I NEED PARTS!

Duplex collectors, please help me out! I need wire or bracket that horn rests on. Original or reproduction. Also need crank, rubber horn connectors. Any information would help. Jack Hanson, 15107 Little Spokane Dr., Spokane, Wash. 99208. (3-76)

Original leveling screw and spun aluminum horn & pivot for Lyre-type cylinder phono. Allen Koenigsberg, 3400 Snyder, Brooklyn, N.Y. 11203

### HELP: I NEED PARTS!

Wanted to buy — original parts: Victor II, III horn; elbow, screw-on cranks. Also Gem cover (keywind). Send price, condition. P. Rusbarsky, 96 Willow St., Bridgeport, Conn. 06610. (3-76)

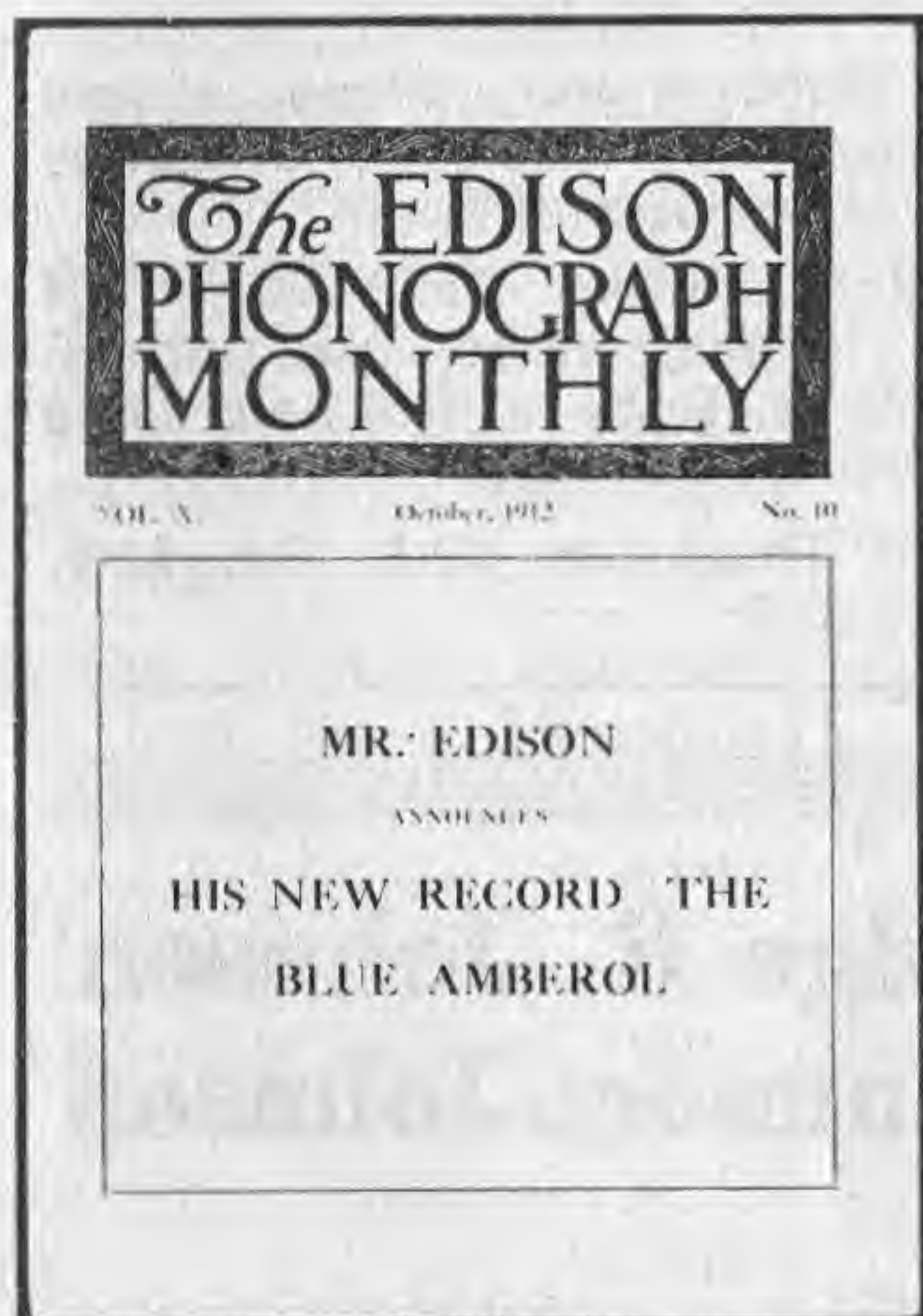
Want original metal elbow and automatic shut-off attachment for Edison Opera; center spindle for Victor VI. Bill Slate, 3071 Castleton Way, Marietta, Ga. 30062.

### RECORDS FOR SALE

Entire collection, almost all classical; 1500 78's, 300 mono LP's, 85 cylinders, 54 Edison Diamond Discs, additional labels, 90 music books, miscellaneous music items, etc. Extremely reasonable. W. Drake Mabry, P.O. Box 17882, San Antonio, Tex. 78217. (4-76)

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Odd-label, acoustically recorded disc wanted — Rex, Eagle, etc. Also pre-1925 dealers' record and phonograph advertising. Send lists please. Ken Barnes, 261 So. Vinedo Avenue, Pasadena, Calif. 91107. (3-76)

Wm. J. Bryan, Taft, and Roosevelt cylinders wanted. Will buy or trade. Larry Hawes, 6427 NE 129th Place, Kirkland, Wash. 98033. Or (206) 822-4621. (3-76)

Desire correspondence with collectors of "Original Cast", song-writer, and theatrical personality cylinders and discs. Also anyone experienced in making home-recorded cylinders. Ronald D. Lowden, Jr., 314 Chestnut Ave., Narberth, Pa. 19072.

Blue Amberols, or other cylinders, entitled *Baby Face*. Prefer to buy, my new daughter loves the song. Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666.

American Talking Machine Co. 7" red discs. Describe and price. Victor 2½" advertising record. Write c/o APM

Any number of Vernon Dalhart and other railroad cylinders and 78's. Young, 11 Willow Ct., Totowa, N.J. 07512. (4-76)

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Quality phonograph literature reprints. 13¢ stamp for illustrated brochure. Charles Mandrake, Box 955, Ashtabula, Ohio 44004. (3-76)

## PRINTED ITEMS FOR SALE

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Taking advance orders now for complete listing of Edison 4-minute wax Amberol cylinder records. Cross-referenced by artist, title and record number (1-1149). Only \$3.95 before May 1, 1976, \$5.25 ppd. thereafter. Benjamin's Talking Machines, 6427 N.E. 129th Place, Kirkland, Wash. 98033. (3-76)

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*Talking Machine Review International*: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many other facets of the history of recording. Annual subscription is \$5.50 or \$10. by airmail. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA.

## PRINTED ITEMS WANTED

Modern photos of *Euphonic* and *Hogan's Micrograph* cylinder phonographs. Thanks. Allen Koenigsberg, 3400 Snyder, Brooklyn, NY 11203.

## ITEMS FOR TRADE

Trade K Reproducer for knurled Columbia long-throat reproducer. Trade Victor I rear-mount bracket for Victor I arm or Vic III rear mount. Loyd Davis, 4118 W. 73rd Terrace, Prairie Village, Kan. 66208. Have many reproducers, other parts available for trade. Thanks. (4-76)



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**PLEASE NOTE:** All ads for the April issue must be received before April 6, 1976. Remember, when you advertise in APM, you get results.!